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# THE Journal of the Society of Arts, AND OF THE INSTITUTIONS IN UNION.

111TH SESSION.]

FRIDAY, JULY 28, 1865.

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## Announcements by the Council.

### PRIZES TO ART-WORKMEN.

*The Worshipful Company of Salters contribute £10 annually to this Prize Fund.*

The Council of the Society of Arts hereby offer Prizes for Art-Workmanship, according to the following conditions:—

I. The works to be executed will be the property of the producers, but will be retained for exhibition, in London and elsewhere, for such length of time as the Council may think desirable.

II. The exhibitors are required to state in each case the price at which their works may be sold, or, if sold previously to exhibition, at what price they would be willing to produce a copy.

III. The awards in each class will be made, and the sums specified in each class will be paid, provided the works be considered of sufficient merit to deserve the payment; and, further, in cases of extraordinary merit additional awards will be given, accompanied with the medal of the Society.

IV. Before the award of prizes is confirmed, the candidates must be prepared to execute some piece of work sufficient to satisfy the Council of their competency.

V. *Bona-fide* Art-workmen only can receive prizes.

VI. All articles for competition must be sent in to the Society's house on or before Thursday, the 14th of December, 1865, and must be delivered free of all charges. Each work sent in competition for a Prize must be marked with the Art-workman's name, or, if preferred, with a cypher, accompanied by a sealed envelope giving the name and address of the Art-workman. With the articles, a description for insertion in the catalogue should be sent.

VII. Although great care will be taken of articles sent for exhibition, the Council will not be responsible for any accident or damage of any kind occurring at any time.

VIII. Prices may be attached to articles exhibited and sales made, and no charge will be made in respect of any such sales.

X. All the prizes are open to male and female competitors, and in addition, as regards painting in porcelain, decorative painting, and wall mosaics, a second set of prizes, of the same amounts, will be awarded among female competitors. If a female desire to compete in the female class only, she must declare her intention accordingly. The originals of the works prescribed may be seen at the South Kensington Museum, in the gallery at the entrance of the Sheepshanks pictures.

Castings may be seen at the Society of Arts, Adelphi, London, and the Schools of Art at Edinburgh, Dublin, Manchester, Glasgow, Birmingham, and Hanley in the Potteries.

Photographs, chromolithographs, engravings, rough casts in metal, &c., may be purchased at the Society of Arts, John-street, Adelphi, at the prices named.

The plaster casts may be obtained from Mr. D. Brucciani, 39, Russell-street, Covent-garden, W.C.

\* \* The Council are happy to announce that several of the works which received first prizes in the competitions of 1863, 1864, and 1865 have been purchased by the Department of Science and Art, to be exhibited in the South Kensington Museum and the Art Schools in the United Kingdom.

### FIRST DIVISION.

#### WORKS TO BE EXECUTED FROM PRESCRIBED DESIGNS.

For the successful rendering of the undermentioned designs in the various modes of workmanship according to the directions given in each case.

#### CLASS I.—CARVING IN MARBLE, STONE, OR WOOD.

(a.) *The Human Figure*.—One prize of £15 for the best, and a second prize of £7 10s. for the next best, work executed in marble or stone, after the Boy and Dolphin cast from a chimney-piece, ascribed to *Donatello*. Original in the South Kensington Museum, No. 5,896. Dimensions to be one eighth less than the cast (linear).—This design may be adhered to strictly or adapted to any architectural purpose.

[Cast—Fifteen Shillings; Photograph—One Shilling.]

(b.) *Ornament*.—One prize of £10 for the best, and a second prize of £5 for the next best work, executed in marble, stone, or wood after a carved chair-back in the South Kensington Museum. Dimensions to be two-thirds of the cast (linear).

[Cast—Twelve Shillings. Photograph—One Shilling.]

(c.) *Ornament*.—One prize of £10 for the best, and a second prize of £5 for the next best, work executed in stone, after a *Gothic bracket* in the Architectural Museum. Dimensions the same as the cast. In this design the details may be improved by the introduction of small animals, and the human head may be changed according to the taste of the art-workman.

[Cast—Ten Shillings; Photograph—One Shilling.]

(d.)—One prize of £20 for the best, and a second prize

of £10 for the next best, work carved in wood after a design by *Holbein*, as an *Inkstand* or *Watch-Holder* on three feet. Dimensions optional.

[Wood Engraving—Sixpence.]

(e.)—One prize of £15 for the best, and a second prize of £7 10s. for the next best, work carved in wood after the *Head of a Harp* of the period of Louis XVI., in the South Kensington Museum, No. 8,531. The head and bust only need be fully completed. Dimensions the same as the cast.

[Cast—Thirty Shillings; Photograph—One Shilling.]

(f.) *Ornament*.—One prize of £10 for the best, and a second prize of £5 for the next best, work carved in wood after an *Italian picture frame* in the possession of Henry Vaughan, Esq. Dimensions optional.—This design may be adhered to strictly or adapted in such manner as the workman may think fit.

[Photograph—Two Shillings.]

(g.) *Ornament carved and gilt*.—One prize of £10 for the best, and a second prize of £5 for the next best, work executed in wood, carved and gilt after a *Console Table* in the South Kensington Museum, No. 6947, of the period of Louis XVI. The work to be carved roughly in wood, then to be prepared in the white by a gilder, then cut up or carved in the white by the carver, then to be gilt in mat and burnished gold. As such work may probably be executed by two persons, the prize will be apportioned as the judges may determine.

[Photograph—One Shilling.]

#### CLASS 2.—REPOUSSÉ WORK IN ANY METAL.

(a.) *The Human Figure as a bas-relief*.—One prize of £10 for the best, and a second prize of £5 for the next best, work executed after *Raphael's "Three Graces"*. Dimensions—The figures to be six inches high.

[Photograph—One Shilling.]

(b.) *Ornament*.—One prize of £5 for the best, and a second prize of £3 for the next best, work executed after a *Tazza* in silver, date 1683, the property of Sir W. C. Trevelyan, Bart., now in the South Kensington Museum. Dimensions—The same as the model.

[Photograph—One Shilling.]

#### CLASS 3.—HAMMERED WORK, IN IRON, BRASS, OR COPPER.

*Ornament*.—One prize of £7 10s. for the best, and a second prize of £5 for the next best, work executed after the portion shown in the photograph of the Pediment of a Gate (German work, date about 1700) in the South Kensington Museum, No. 5,979. To be adapted for use as a bracket. Dimensions—Twelve inches deep.

[Photograph—One Shilling and Threepence.]

#### CLASS 4.—CARVING IN IVORY.

(a.) *Human Figure in the round*.—One prize of £15 for the best, and a second prize of £10 for the next best, work executed after a miniature statuette (Italian), No. 304 in the South Kensington Museum; dimensions—the same as the cast; or after a medallion portrait of Flaxman, by himself, No. 294 in the South Kensington Museum; dimensions—to be reduced in height by one-half (linear).

[Cast of Statuette and Photograph of Medallion—One Shilling each.]

(b.) *Ornament*.—One prize of £7 10s. for the best, and

a second prize of £5 for the next best, work executed after a pair of *Tablets*, in the possession of John Webb, Esq. Dimensions—The same as the cast.

[Cast—One Shilling.]

#### CLASS 5.—CHASING IN BRONZE.

(a.) *The Human Figure*.—One prize of £10 for the best, and a second prize of £5 for the next best, work executed after a reduced copy of "*Clytié*." A rough casting in bronze, on which the chasing must be executed, will be supplied by the Society at cost price—£2 10s.

[Plaster Cast—Three Shillings and Sixpence.]

(b.) *Ornament*.—One prize of £10 for the best, and a second prize of £7 10s. for the next best, work executed after *Goutier*, from a cabinet in the possession of Her Majesty the Queen. A rough casting in bronze, on which the chasing must be executed, will be supplied by the Society at cost price—3s. 6d.

[Plaster Cast—One Shilling.]

#### CLASS 6.—ETCHING AND ENGRAVING ON METAL—NIELLO WORK.

*Ornament*.—One prize of £10 for the best, and a second prize of £5 for the next best, work executed after arabesques by Lucas Van Leyden, A.D. 1528. No. 18,968 in the South Kensington Museum. To be engraved the height of the photograph, and, if round a cup or goblet, repeated so as to be not less than nine inches in length when stretched out.

[Photograph—Sixpence.]

#### CLASS 7.—ENAMEL PAINTING ON COPPER OR GOLD.

(a.) *The Human Figure*.—One prize of £10 for the best, and a second prize of £5 for the next best, work executed after *Raphael's design of the "Three Graces"*, executed in *grisaille*. Dimensions—The figures to be four inches high.

[Photograph—One Shilling.]

(b.) *Ornament*.—One prize of £5 for the best, and a second prize of £3 for the next best, work executed after a German arabesque (16th century). No. 19,003 in the South Kensington Museum. Dimensions—The same as the Photograph.

[Photograph—Sixpence.]

#### CLASS 8.—PAINTING ON PORCELAIN.

(a.) *The Human Figure*.—One prize of £10 for the best, and a second prize of £5 for the next best, work executed after *Raphael's "Two Children"*, in the cartoon of "*Jyst'a*." Dimensions—the same as the Photograph. This work is to be coloured according to the taste of the painter.

[Photograph—Ninepence.]

(b.) *Ornament*.—One prize of £5 for the best, and a second prize of £3 for the next best, work executed after arabesques by Lucas Van Leyden, 1528, No. 18,968 in the South Kensington Museum, and coloured according to the taste of the painter. Dimensions—Double the size of the Photograph (linear).

[Photograph—Sixpence.]

N.B.—A second set of prizes of the same amount is offered to female competitors. See conditions, Section IX.

#### CLASS 9.—DECORATIVE PAINTING.

(a.) *Ornament*.—One prize of £5, and a second prize of £3, for a work, executed after an *ornament*, from *Castel R. Pandino*, near Lodi, from a drawing in the South Ken-

sington Museum, No. 1,150. Dimensions—length 4ft.—width, enlarged from the print in the same proportion.

[Coloured Print—One Shilling.]

(b.) *Ornament*.—One prize of £5, and a second prize of £3, for a work, executed after a *picture frame*, in the South Kensington Museum, No. 7,820. Dimensions—5 feet by 3 feet 11½ inches, outside measure. The works to be executed on canvass, either with or without stretchers, in cool colours. Some lines of the mouldings may be gilt.

[Photograph—One Shilling and Sixpence.]

N.B.—A second set of prizes of the same amount is offered to female competitors. See conditions, Section IX.

#### CLASS 10.—INLAIS IN WOOD (MARQUETRY, OR BUHL), IVORY OR METAL.

*Ornament*.—One prize of £5 for the best, and a second prize of £3 for the next best, work executed after a specimen in the possession of the Hon. John Ashley. Dimensions—one-third larger than the Lithograph (linear).

[Outline Lithograph—Sixpence.]

#### CLASS 11.—CAMEO CUTTING.

(a.) *Human Head*.—One prize of £10 for the best, and a second prize of £5 for the next best, work executed after *Wyon's* heads of the Queen and Prince Consort, on the Juror's medal of 1851.

(b.) *Animal*.—One prize of £10 for the best, and a second prize of £5 for the next best, work executed after *Wyon's* "St. George and the Dragon," on the Prince Consort's medal. Dimensions the same as the casts.

[Casts—Sixpence each.]

#### CLASS 12.—ENGRAVING ON GLASS.

*Ornament*.—One prize of £10 for the best, and a second prize of £3 for the next best, work executed after arabesques by Lucas Van Leyden, A.D. 1528. No. 18,968 in the South Kensington Museum. To be engraved the height of the engraving; and if round a glass or goblet, repeated so as not to be less than 9 inches long when stretched out.

[Photograph—Sixpence.]

#### CLASS 13.—WALL MOSAICS.

*Human Head*.—One prize of 10 for the best, and a second prize of £7 10s. for the next best, work executed after *Bertini*, of Milan. A preparatory drawing must be made, coloured, after the lithograph, on which the lines and disposition of the tessera must be marked. The dimensions of the work should be regulated by the size of the tessera proposed to be used, which size may be left to the choice of the artist. Although desirable, it is not necessary to execute the whole subject in actual mosaic, but if a part only be done, the eye must be in such portion. A coloured drawing, with tessera, may be seen at the Society's house, and in the South Kensington Museum, and tessera of two sizes may be obtained from Messrs. Minton, Stoke-upon-Trent, Messrs. Maw and Co., Brosely, Shropshire, Messrs. Powell and Sons, Temple-street, Whitefriars, and Messrs. Jesse Rust and Co., Carlisle-street, Lambeth.

[Lithographic Outline Coloured—Two Shillings.]

N.B.—A second set of prizes of the same amount is offered to female competitors. See conditions, Section IX.

#### CLASS 14.—GEM ENGRAVING.

(a.) *Human Head*.—One prize of £10 for the best, and a second prize of £5 for the next best, work executed

after a cameo portrait of Savonarola, No. 7,541 in the South Kensington Museum. Dimensions—the same as the cast.

[Cast—Sixpence.]

(b.) *Full-length figure*.—One prize of £10 for the best, and a second prize of £5 for the next best, work executed after a small Wedgwood medallion, No. 5,827 in the South Kensington Museum. Dimensions—the same as the cast.

[Cast—Sixpence.]

#### CLASS 15.—DIE SINKING.

*Human Head*.—One prize of £10 for the best, and a second prize of £5 for the next best, work executed after the head of the Prince Consort, by *Wyon*, on the Society's medal. Dimensions—half the size of the original (linear).

[White metal example—Sixpence.]

#### CLASS 16.—GLASS BLOWING.

*Ornament*.—One prize of £7 10s. for the best, and a second prize of £5 for the next best, work executed after an original in the South Kensington Museum, No. 1,813. Dimensions—as given in the wood engraving.

[Engraving—Sixpence.]

#### CLASS 17.—BOOKBINDING AND LEATHER WORK.

(a.) *Bookbinding*.—One prize of £7 10s. for the best, and a second prize of £5 for the next best, work executed in bookbinding, after an Italian specimen in the South Kensington Museum, No. 7,925. The work to be bound should be some classical author of the size given. Dimensions—the same as the photograph.

[Photograph—One Shilling.]

(b.) *Leatherwork*.—One prize of £7 10s. for the best, and a second prize of £5 for the next best, work of boiled and cut leatherwork for the outside covering of a jewel casket. Original in the South Kensington Museum, No. 7,768. Dimensions—one-half larger than the photograph (linear).

[Photograph—One Shilling.]

#### CLASS 18.—EMBROIDERY.

*Ornament*.—One prize of £5 for the best, and a second prize of £3 for the next best, work executed, either after a German example in the Green Vaults at Dresden, or an Italian Silk in the South Kensington Museum, No. 7,468, which may be adapted to a screen. Dimensions—according to the taste of the embroiderer.

[Photograph—German, Sixpence; Italian, One Shilling.]

#### CLASS 19.—ILLUMINATIONS.

*Ornament*.—One prize of £5 for the best, and a second prize of £3 for the next best, copy made from an Altar Card, attributed to Giulio Clovio, in the South Kensington Museum, No. 2,958, or from a MS. border, date 1450, No. 3,057, in the South Kensington Museum. Dimensions—one-half larger than the Photograph (linear).

[Photograph—Two Shillings.]

#### SECOND DIVISION.

WORKS TO BE EXECUTED WITHOUT PRESCRIBED DESIGNS.

#### CLASS 20.—MODELLING.

The Worshipful Company of Plasterers, London, offer the following:—

*Ornament*.—One prize of £10 for the best, and a second prize of £5 for the next best, floriated bracket or truss in

the Italian Renaissance style—dimensions, 14 inches on the beam, 12 inches on the wall, and 8 inches on the face—to be designed and modelled by the competitor, or the designer and modeller may co-operate in the production, when the prize will be divided between them.

Artizans' apprentices and students may compete for these prizes, but not master tradesmen, masters in Schools of Art, or those training for masters in the Central School of the Department of Science and Art.

#### CLASS 21.—WOOD CARVING.

(a.) *Human figure in the round, in alto or in bas relief. Animals or natural foliage may be used as accessories.* 1st prize of £25 and the Society's Silver Medal. 2nd prize of £15. 3rd prize of £10.

(b.) *Animal or still-life. Fruit, flowers, or natural foliage may be used as accessories.* 1st prize of £10. 2nd prize of £7 10s. 3rd prize of £5.

(c.) *Natural foliage, fruit, or flowers, or conventional ornament, in which grotesque figures or animals may form accessories, preference being given where the work is of an applied character for ordinary decorative purposes, as representing commercial value.* 1st prize of £10. 2nd prize of £7 10s. 3rd prize of £5.

(By Order)

P. LE NEVE FOSTER, *Secretary.*

### Proceedings of the Society.

#### MUSICAL EDUCATION COMMITTEE.

The following is a copy of the Charter granted in 1830 to the Royal Academy of Music:—

George the Fourth, by the Grace of God, of the United Kingdom of Great Britain and Ireland King, Defender of the Faith,—to all to whom these presents shall come greeting. Whereas our right trusty and right entirely beloved councillor, Edward Venables, Archbishop of York, Primate of England and Metropolitan; our Lord Almoner; our right trusty and right entirely beloved cousin and councillor, Arthur Duke of Wellington; our right trusty and well beloved councillors, John Fane, commonly called Lord Burghersh, and Sir John Leach, Knight, Vice-Chancellor of England, and others of our loving subjects, have, under our royal patronage, formed themselves into a Society or Institution to promote the cultivation of the science of music, and to afford facilities for attaining perfection in it, by assisting with general instruction all persons desirous of acquiring a knowledge thereof; and having subscribed and collected considerable sums of money for that purpose, have humbly besought us to grant unto them and unto such other persons who are now, or who shall hereafter become, members of the said Society, our royal charter of incorporation for the purposes aforesaid.

Now know ye that we, being desirous to promote such object, have, of our special grace, certain knowledge, and mere motion, given and granted; and we do by these presents, for us, our heirs, and successors, give and grant that the said Edward Venables, Archbishop of York, Arthur Duke of Wellington, John Fane, commonly called Lord Burghersh, and Sir John Leach, and such others of our loving subjects as have formed themselves into, and are now members of, the said Society, or who shall at any time hereafter become members thereof, according to such bye-laws or regulations as shall be hereafter framed or enacted, and their successors be, and shall for ever hereafter continue and be, by virtue of these presents, one body politic and corporate, by the name of the "Royal Academy of Music;" and

them and their successors, for the purposes aforesaid, we do hereby constitute and declare to be one body politic and corporate, and by the same name to have perpetual succession, and for ever hereafter to be persons able and capable in the law, and have power to purchase, receive, and possess, any goods and chattels whatsoever, and (notwithstanding the statutes of mortmain) to purchase, hold, and enjoy, to them and their successors, any lands, tenements, and hereditaments, whatsoever, not exceeding, at the time or times of purchasing such lands, tenements, and hereditaments, respectively, the yearly value, at a rack-rent, of one thousand pounds in the whole, without incurring the penalties or forfeitures of the statutes of mortmain, or any of them; and by the name aforesaid to sue and be sued, plead and be impleaded, answer and be answered unto, defend and be defended, in all courts and places whatsoever, of us, our heirs and successors, in all actions, suits, causes, and things, whatsoever, and to act and do, in all things relating to the said corporation, in as ample manner and form as any other our liege subjects being able and capable in the law, or any other body politic or corporate, in our said United Kingdom of Great Britain and Ireland, may or can act or do; and also to have and to use a common seal, and the same to alter, vary, break, and renew, as they shall from time to time think fit.

And we do hereby declare and grant that the number of members of the said body politic and corporate shall be indefinite, and that for the better rule and government of the said body politic and corporate, and for the better direction, management, and execution, of the business and concerns thereof, there shall be, from the date of these presents thenceforth and for ever, a Board of Directors, Committee of Management, and treasurer of the said body politic and corporate; and that such Board of Directors shall consist of thirty members, to be elected or appointed from among the members of the said body politic and corporate, one of which thirty members shall be President, and four shall be Vice-Presidents of the said body politic and corporate, and that any four of the Directors, if either the President or one of the Vice-Presidents shall be one of that number, or any five of the Directors, if the President or one of the Vice-Presidents shall not be one of that number, shall be a quorum. And we do hereby nominate and appoint that the said Edward Venables, Archbishop of York, Arthur Duke of Wellington, John Fane, commonly called Lord Burghersh, and Sir John Leach, and such other twenty-six members of the said body politic and corporate as they, the said Edward Venables, Archbishop of York, Arthur Duke of Wellington, John Fane, commonly called Lord Burghersh, and Sir John Leach, or any two of them, shall appoint, shall be the first Board of Directors, and that the first President and the first Vice-Presidents of the said Society shall be likewise appointed by the said Edward Venables, Archbishop of York, Arthur Duke of Wellington, John Fane, commonly called Lord Burghersh, and Sir John Leach, or any two of them, out of such of the members of the said Society as shall have been previously named Directors; and that any President, Vice-President, or Director, shall have full power to resign and vacate his office by giving to the Board of Directors one calendar month's previous notice of his intention so to do.

And that the Board of Directors shall have the power of convening a general meeting of the members of the said Society whenever they may deem it expedient. And we do further declare and grant that the Board of Directors shall have the power to make such rules, orders, and bye-laws, as they shall deem useful and necessary for the regulation and management of the said body politic and corporate, and of the estates, goods, and business thereof, and for fixing and determining the manner of electing the future President, Vice-Presidents, Directors, and Committee of Management, and the Chairman thereof, and the period of their continuance in

office respectively, and also for fixing and determining the hours and places of holding any general meetings of the said body politic and corporate, and for the admission of members, and the privileges to be conferred upon them, and the classes to which they may respectively be appointed to belong, and the annual or other sum or sums of money to be paid by the members of the said body politic and corporate, whether upon admission or otherwise, towards carrying on the purposes of the said body politic and corporate; and such rules, orders, and bye-laws, from time to time to vary, alter, or repeal, and to make such new or other rules, orders, and bye-laws, as they shall think most useful and expedient, so that the same be not repugnant to these presents, or to the laws of this our realm.

And for the further rule and government of the said body politic and corporate, and for the further and better direction, management, and execution, of the business and concerns thereof, we do further declare and grant that there shall be a Committee of Management, which shall consist of not more than fifteen, nor less than seven, members, to be elected from among the members of the said body politic and corporate. And we do hereby nominate and appoint that the said John Fane, commonly called Lord Burghersh, and such other members of the said body politic and corporate, not being more than fifteen, nor less than seven, other members, including the said John Fane, commonly called Lord Burghersh, as the said Court of Directors shall appoint, shall be the first Committee of Management, the said John Fane, commonly called Lord Burghersh, to be the first Chairman. And it is our further will and pleasure that the said John Fane, commonly called Lord Burghersh, shall be and continue Chairman of the Committee of Management for and during the term of his natural life, or until he shall resign; and that every future chairman shall continue in office for such time as shall be declared in the bye-laws or regulations of the said body politic and corporate hereafter to be enacted. And that in case and so often as the said John Fane, commonly called Lord Burghersh, shall, at any time during his continuance in office, be absent from England, the Committee of Management shall elect from amongst the members of the Committee a person to be Chairman of the said Committee during the absence of the said John Fane, commonly called Lord Burghersh, and no longer. And it is our further will and pleasure that any member of the Committee shall have full power to resign and vacate his office by giving to the Board of Directors one calendar month's previous notice of his intention so to do; and that the Committee of Management shall nominate and appoint, out of the members of the said body politic and corporate, a fit and proper person to be treasurer of the said Society who shall continue in his office during the pleasure of the Committee, unless he shall resign or vacate the said office. And it is our further will and pleasure that no business shall be transacted at any meeting of the Committee unless three members of the Committee shall be present; and that at the Committee of Management the person in the chair shall, in addition to his privilege of voting with the other members of the Committee, have a second or casting-vote on all questions where the votes shall happen to be equal. And it is our further will and pleasure that the Committee of Management shall have the whole and exclusive direction, management, and superintendence of the students, and of the Academy for the education of the students; and also shall have the appointment and removal of the principal musical professor, and of all the other musical professors, and of all the music and other masters, and the subordinate officers and servants of the Society, and shall define and regulate their respective duties, and fix and pay out of the funds of the Society their respective salaries, and shall also have, in every other respect, the entire management and

regulation of the expenditure of the Society; and shall also have full power to draw on the treasurer for such monies as they shall require for the purposes of the Society, and shall also have full power to propose to the Board of Directors such additions to, and alterations in, the rules, orders, bye-laws, and regulations of the said body politic and corporate as they shall think proper; and also shall have full power to appoint such persons, being musical professors resident in England, or officers of any foreign musical institution, to be honorary members of the said body politic and corporate, as they shall deem expedient, every such appointment being in writing, and signed by the Chairman of the Committee. And it is our further will and pleasure that the Committee of Management, at a meeting to be especially called for that purpose, of which due notice shall be given, shall have full power to remove from the said body politic and corporate any member or honorary member of the same, such member or honorary member having been first duly summoned to attend such meeting; but no member or honorary member of the said body politic and corporate shall be removed except by the votes of two-thirds of the members of the Committee. And it is our further will and pleasure that on a certain day, to be fixed by the Board of Directors, in the month of March in every year, the Committee shall lay before the Board of Directors an account of the receipts and expenditure of the Society for the preceding year, and that account shall be audited by two auditors, to be appointed by the Board of Directors from amongst the Directors. And it is our further will and pleasure that all orders and directions to the professors, masters, and subordinate officers and servants of the Society, which shall have been made and determined upon by the Committee of Management for the promotion of the objects of the Society, shall be given and delivered by or through the Chairman of the said Committee; and all the professors, masters, and other subordinate officers and servants of the Society, are hereby required punctually to obey and observe, in the execution of the duties of their respective offices, all the orders and directions which shall be so given and delivered to them by or through the Chairman of the Committee of Management. And it is our further will and pleasure that the Chairman of the Committee of Management shall have full power to call, at any time, an extraordinary meeting of the Board of Directors, and also a meeting of the Committee of Management, whenever he shall deem it expedient. In witness whereof we have caused these our letters to be made patent. Witness ourself, at our Palace of Westminster, this twenty-third day of June, in the eleventh year of our reign.

By writ of the Privy Seal.

SCOTT.

The following dimensions of the principal rooms at the Royal Academy of Music have been kindly supplied by Mr. Lucas:—

Governesses Room—21ft. 7in. by 15ft. 4in.; height, 15ft.

Concert Room—71ft. 8in. by 28ft.; height, 15ft.

Letter K.—26ft. 6in. by 28ft.; height, 11ft.

Letter I.—21ft. 7in. by 15ft. 4in.; height, 11ft.

Letter J.—21ft. by 14ft. 4in.; height, 11ft. Recess—6ft. 3in. by 9ft. 8in.

Committee Room—18ft. 6in. by 14ft. 3in.; height, 15ft.

Letter B.—17ft. 11in. by 10ft. 3in.; height, 10ft. 8in.

Letter C.—22ft. 4in. by 10ft. 8in. and 9ft. 6in.; height, 10ft. 6in.

Letter A. (Gentlemen's Waiting Room)—19ft. by 14ft. 7in.; height, 10ft. 6in.

Letter G.—22ft. 7in. by 9ft. 6in.; height, 7ft. 11in.

Secretary's Office—23ft. by 11ft. 10in. and 17ft.; height, 14ft.

Library—20ft. by 19ft. 6in.; height, 10ft.

Letter D.—15ft. 1in. by 11ft. 9in.; height, 8ft. 1in.

Ladies' Waiting Room—23ft. by 11ft. 10in. and 17ft.; height, 15ft.

Besides the above, there are sleeping rooms for the Governess and servants, also offices, &c.

# ON THE IMPERIAL CONSERVATOIRE OF PARIS AND THE ROYAL ACADEMY OF MUSIC, LONDON.

By MANUEL GARCIA.

In comparing the Imperial Conservatoire of Paris with the Royal Academy of Music in London, we are forced to observe that the former has two immense advantages in its favour:—It is entirely supported by the State; its course of study is distinctive and complete. Hence arises a radical difference between the two schools, both as to their appliances and results.

The Conservatoire, as a national institution, has been allotted a suitable locality, which includes in its area various halls, class-rooms, and three theatres. Two of the latter are exclusively devoted to the use of the dramatic pupils and those who propose qualifying themselves for the lyric stage. The third and largest theatre is used for the public competitors, and is the well-known hall of the Conservatoire where operas are performed. Endowed with the necessary funds, the Conservatoire bestows a gratuitous education on nearly 600 pupils, besides presenting annually a purse with £40 to each of its ten most gifted students. All those pupils who are crowned in the public competition receive a prize worth £12.

Formerly boarders of both sexes were accommodated in the Conservatoire, but it is now thought advisable to admit only non-residents. Three times a year the pupils are subjected to an examination before a jury, and those who are not considered sufficiently promising are dismissed. At the same time a summons is sent through all France to supply the vacancies, and the influx of candidates is so great that frequently three hundred are examined at once, thus rendering it easy to make good selections.

Each candidate is obliged to read tolerably a piece of music at sight and sing something he has studied. This trial serves to prove whether he possesses a good voice, correct ear, and musical feeling. Besides these qualifications the pupil must be pleasing in appearance, and not more than twenty years old.

The English Royal Academy is a private institution, always uncertain of its future, and deriving its chief sources of income from the pupils, who pay the somewhat onerous sum of thirty-five guineas annually, besides an entrance fee of five guineas. This amount being much too large for the poorer classes (from which the pupils are almost exclusively drawn), it so reduces the number of aspirants that in its best days the Academy has never contained more than 120 pupils, and at the present moment can count but 72. Most of the scholars, eager to remove such a burden of expense from their families, curtail as much as possible the duration of their studies, and leave as soon as their talents, however incomplete, can be rendered in any measure available as a means of livelihood.

To the above-mentioned chief source of income may be added the voluntary subscriptions, which have greatly diminished since the death of Lord Westmoreland; next the proceeds of a concert, and lastly a grant of £500 recently obtained from parliament.

For its scholarships the Academy is obliged to depend entirely on private donations. Such are—

The King's Scholarship.....	35 guineas.
Lord Westmoreland's .....	10    "
Mr. Porter's.....	12    "
Total.....	57    "

The net income derived from all these sources is large enough to cover the ordinary expenses of the establish-

ment, but will not suffice for the least additional outlay. For instance, everyone remarks the awkwardness displayed on the boards by young debutants from the London school, and the natural remedy would be to prepare them properly in a theatre; but for want of funds a courtyard, which formed part of the premises of the Academy, and which might have been easily converted into a theatre, has been given up in order to decrease the rent. For a similar reason the Academy is forced to a certain degree of laxity in the choice of candidates, accepting nearly all those who present themselves, without much regard to age or aptitude. What success can possibly be hoped for under such conditions?

We proceed now to an examination of the studies.

The Conservatoire forms, at the same time:—Composers, singers, instrumentalists for orchestra, pianistes, organists, comedians, and tragedians.

The studies are superintended by a director and 73 professors, the management of the establishment devolving exclusively on the director. At the time I belonged to this staff of professors, it comprised

Masters for composition.
16    " for solfeggi.
7 singing masters.
Masters for department.
" for declamation.
" for various instruments.

The pupils who make singing their principal study (the only class with which I propose occupying myself in this paper) if unable to read music with facility, are sent into one of the 16 classes for Solfeggi, and there receive elementary instruction. They are then removed into a singing class, where they remain two or three years, and undergo during that period several examinations. The places left vacant by departing or dismissed pupils are appropriated to the new comers, and if there are more accepted candidates than can be located they are admitted as listeners while waiting for a vacancy.

When the pupil is sufficiently advanced he joins to the study of singing that of deportment—superintended by a ballet-master, who teaches him to walk and move gracefully, also to express in action all possible situations and emotions. The declamation class then follows, in which the pupil recites the parts he has learnt by heart. These successive exercises habituate him so completely to the stage that at his first appearance he presents himself to the public with the ease and confidence of an accomplished actor.

Besides all this a student of merit has commonly before quitting the Conservatoire to pass through the trying ordeal of a public competition, both as to singing and taking parts in an opera. One meeting is held for the singers alone, and at this a first and second prize are awarded.

The jury always consists of ten or twelve musicians of eminence, who are all, with the exception of the director, strangers to the Conservatoire. Their judgment is therefore disinterested, and a powerful recommendation to the pupil who is crowned. He who on such an occasion obtains the first prize both for singing and declamation has a right to three débuts at the Opéra Comique. The public competitions terminate with the performance of an opera. In these representations the holders of first prizes figure, and it is not unusual to find, on quitting the stage, the manager of some theatre awaiting them with the offer of an engagement.

If from an examination of the French Conservatoire we pass to that of the English Academy, we find that nearly all the advantages of the former are wanting to the latter.

In the first place, at the Academy, Solfeggi are not studied, to the serious detriment of progress in its early stages, and, finally, of thoroughness in the acquirements of the artist. It is true that at the Academy there is a class for reading at sight, but in it the notes are not named,

and still less do the pupils sol-fa\* in the seventh class; secondly, there is no class for deportment; thirdly, the studies do not last long enough, as the pupils are bent upon stopping as soon as possible the expenses of their education. The public concerts given by the Academy are wanting in importance, because they give rise to no public decision, and because musical celebrities are not appealed to, or in any way interested in them. Lastly, they end in nothing, and are of no material benefit to the pupil.

From all these facts I draw the inevitable conclusion that a self-supporting Royal Academy of Music is a failure. For an establishment of this kind to be able to compete with the Paris Conservatoire it must have a larger area, and at least one theatre placed at its disposal. It must have funds enough to offer a free education to some hundreds of students, and by thus addressing itself to the masses it might meet with some highly gifted natures, by whose influence, after severe and solid preparation, the tone of the English theatres might be raised, and national art finally issue from that state of subservience to foreign talent from which it has so long suffered, though not unjustly. Such an object is well worth the expenditure of some thousands per annum.

In France music and painting are placed on the same footing, each receiving aid and protection from government. In England, painting alone is thus recognised and favoured, perhaps because this Art is useful in some branches of industry.

Putting aside all consideration of the pure and ennobling enjoyments music affords to man (I say pure, because it is the most chaste and spiritual of all the arts), has it not likewise a real value as an object of commercial enterprise? Does not the impetus which it gives to trade through theatres, concerts, festivals, instrument making, engraving and printing, instruction in all branches of the science, &c., bestow the means of subsistence on thousands of families? Not being furnished with the necessary documents, I cannot here establish the relative mercantile importance of the two arts, but that of music seems to me amply entitled to the same share of encouragement as is bestowed upon painting by the English government.

The military music of France does not depend upon the Conservatoire, being taught in the military gymnasium. Here are formed bandmasters and instrumentalists. M. Coraffi, a Member of the Institute, and many years at the head of this school, could, with the present director, give much valuable information on the subject.

## Proceedings of Institutions.

**THIRSK MECHANICS' INSTITUTE.**—The twentieth annual report for last year congratulates the members on the continued progress of the Institution. It has been one of the most prosperous years since its establishment. The reading-room continues to be well attended. The library, which contains more than 1,000 volumes, 49 of which have been added during the year, has been extensively used, and the issue of the books has been 3,172. The large circulation necessitates a considerable expenditure for rebinding, replacing worn out volumes, and providing a supply of the new literature of the day. The committee regret that so small a sum remains for these purposes. The committee regret that Mr. Scott, the

\* To sol-fa consists in naming the notes and beating time while singing them. It also implies transposition in the seventh class. The neglect of this first study is such in England that those who have made music their pursuit for years may still be ignorant of the number of beats in a bar of six-eighths or twelve-eighths time. Scarcely any one is familiar with more than the treble and bass clefs, and therefore few can transpose with facility. In this respect the instrumentalists are superior to the singers, as every second violin of an orchestra can read and transpose at sight.

secretary, was compelled, by unavoidable circumstances, to resign a situation he had filled with credit to himself and great advantage to the Institute. The number of members for the past and two preceding years is as follows:—For 1862, 164; for 1863, 159; for 1864, 168. The chess and draught class continues to meet on Tuesday and Friday evenings, and affords recreation to a respectable and orderly class of members. The examination scheme of the Society of Arts was introduced here in 1862, and has been most successful. At first comparatively few candidates presented themselves, but the number has largely increased. Of the prizes offered by the Leeds Educational Board, the 1st and 2nd boys, the 1st girl, and three others came to Thirsk. The great success of the Thirsk candidates has raised this Institution to a higher position among the Yorkshire Institutions than it ever before obtained. Various local prizes are being offered to successful candidates. The balance-sheet shows that the finances of the Institute are in a favourable condition; the receipts were £86 3s. 2d., and there was a balance in hand of £11 8s. 1d.

## EXAMINATION PAPERS, 1865.

(Continued from page 576.)

The following are the Examination Papers set in the various subjects at the Society's Final Examinations, held in April, 1865:—

### MINING AND METALLURGY.

THREE HOURS ALLOWED.

1. Describe the apparatus most commonly employed for the treatment of auriferous quartz.
2. Which is the principal ore of antimony, and how is metallic antimony commercially obtained from it?
3. How is coke manufactured from small coal, and what are the conditions necessary for the production of coke of good quality?
4. Name the principal varieties of ironstone employed in the United Kingdom, and state from what sources they are severally obtained.
5. How does black oxide of manganese usually occur, and for what purposes is it chiefly employed?
6. Describe in outline the metallurgical treatment of the copper-shales of Mansfield.
7. How would you estimate by assay the amount of lead and silver contained in a sample of ordinary lead ore?
8. Sketch and describe the stove generally employed for heating the blast of iron-furnaces.
9. Describe the crushing-mill made use of in Cornwall for the preparation of copper ores.
10. What are the essential characteristics of a good fire-clay?
11. What is Kaolin, where is it found, and how is it prepared for market?
12. Name the various ores of zinc, and state their several compositions.

### BOTANY.

THREE HOURS ALLOWED.

*The Candidate is expected to answer correctly three questions in Section I. and six questions in Section II., including descriptions of at least two of the fresh specimens. Nos. 8, 9, and 10 each stand for an answer.*

#### SECTION I.—VEGETABLE PHYSIOLOGY.

1. Describe the structure and function of roots.
2. Upon what structural and physiological conditions does the success of a graft depend?
3. What are hybrids? What are their characteristic peculiarities?
4. Describe the structure and function of pollen. Name three British genera, belonging to different natural orders, in which its structure is very exceptional.



5. What organs are frequently specially modified in climbing plants.  
6. Describe the probable course of the *ascending* and *descending sap* in an apple-tree.

#### SECTION II.—PRACTICAL BOTANY.

1. Name *six fruits* commonly cultivated in Britain, which are free from adhesion (*superior*), and six which are adherent (*inferior*), indicating which are *apocarpous* and which *syncarpous*.

2. Describe the principal modifications of the fruit in British genera of *Cruciferae*.

3. Give the principal distinguishing characters of the four *cereals* most largely grown in Britain.

4. Describe the structure of the flower and fruit of the (1) *Chestnut* and (2) *Horse-Chestnut*.

5. What is meant by the term *anatropous*?

6. Distinguish *Gramineae* from *Cyperaceae*.

7. Name the *natural order* to which the plants marked A, B, and C, respectively belong, with *reasons* for your opinion.

8, 9, and 10. Describe the three plants marked A, B, and C, in the proper sequence of their organs, and in accordance with the examples given in Lindley's "Descriptive Botany" and Oliver's "Lessons" (Appendix).

#### AGRICULTURE.

THREE HOURS ALLOWED.

##### I.

1. What are the principal means at our command for the improvement of light and heavy soils respectively?

2. State the practice and theory of the application of lime to the land—the uses it is believed to serve in the soil—the several modes (including quantities and times) of applying it—the results which are expected from its application.

3. State the purposes served by the plough, the harrow, the roller, and the grubber or cultivator upon the farm.

##### II.

4. Give a detailed account of the cultivation of the wheat crop after clover and beans respectively; and describe half-a-dozen good sorts.

5. Enumerate the operations, from the previous corn stubble to the folding of sheep upon the crop, included in the cultivation of the turnip crop; and state the probable cost of each.

6. State the proper application (as regards quantity, time of year, and crop) of farm-yard manure, and of such artificial and imported manures as you may think it necessary to bring on a 400-acre farm of light soil cultivated on the four-field rotation of crops.

##### III.

7. What is the annual cost of working a pair of horses on a farm? specifying quantities and cost of food, wages of man, blacksmith's bill, and the other charges which enter into the account.

8. Describe the year's management of a breeding flock month by month.

9. How much turnips, mangold wurzel, hay, straw, and bought food (oil cake, meal, &c.) will a score of oxen, costing, say £18 a piece, brought home on October 1, in a fit condition to fatten during winter, have consumed by March 1, and what should they then be worth?

#### ANIMAL PHYSIOLOGY.

THREE HOURS ALLOWED.

1. Describe the general structure of a long bone, supposed to be recently taken from the living body. Then give an account of the microscopic characters of the osseous tissue, especially noticing any structural arrangements which appear adapted to serve in the nutrition of the bone.

2. Give an outline of the physiological uses of the

blood, and mention the constituent parts of that fluid which are concerned in each chief office.

3. What is meant by the "pancreas," where is it situated, what is its purpose or use in the living animal economy, and in what manner does it accomplish that purpose?

4. Give the composition of the atmosphere, including its proper and adventitious constituents. How and to what extent is it rendered unfit for breathing by a succession of human respirations? What other impurities, mechanical or chemical, may also contaminate it, in houses, workshops, factories, or ships?

5. Describe the "external auditory passage," its length, width, direction, and mode of closure at the bottom. Also describe the "Eustachian tube," its connections and the kind of animals it exists in—What are the uses of those two parts; and how may these be interfered with?

6. Define a reflex and a sensori-motor movement; give one example of each; state the anatomical conditions necessary for their performance, and mention any uses which they serve in the animal economy.

(To be continued.)

#### PARIS EXHIBITION OF 1867.

The arrangement of an International Exhibition systematically, without separating the contributions of each nation, has been allowed to be a great desideratum. A method of realising this was sketched out in the report of the Imperial Commission for the Paris Exhibition of 1855, published in 1857; and a writer in the *Building News*, of London, proposed a plan of carrying out such an arrangement for the Universal Exhibition of 1862. The mode adopted in these cases was that of a longitudinal disposition of the classes, and a transversal one for the various countries, so that in one direction would be exhibited all the articles of the same class, while in the other might be seen all the productions of any one nation. The same principle has been adopted for the Exhibition of 1867, but with an important difference in the mode of carrying it into effect. The new building is to be oval in form, and divided into as many radii as there are classes, namely, ninety-five, as many zones as there are exhibiting nations. A visitor starting from the centre of the building, and proceeding towards the circumference, or *vice versa*, will thus be enabled to examine all the contributions of one kind and from all countries in succession; while if, on the contrary, he desire to see all the productions of any particular country, he will only have to make the tour of the zone or circle appropriated to it. This arrangement is said to be the result of a long and careful study of the subject by M. Le Play, who was Director-General of the Paris Exhibition of 1855, French and Imperial Commissioner at the London Exhibition of 1862, and is appointed Director of the Exhibition of 1867. Such an arrangement has every thing to recommend it; it will save the time of the man of business and the scientific inquirer, and will give to the whole a systematic form that will greatly enhance the value of the Exhibition in an educational point of view. There will, doubtless, be some practical difficulties to overcome; the continuity will be broken here and there by the absence of some classes of articles, and it will be necessary to allow for exuberance or poverty in others, but the principle is excellent, and it is to be hoped that nothing will prevent its being carried into practice.

M. Krantz, the chief engineer for roads and bridges in the department of the Ardèche, has been appointed to direct the works of the Exhibition.

#### PROPOSED EXHIBITION OF NATIONAL PORTRAITS.

On Thursday afternoon, the 13th inst., a meeting was held at the South Kensington Museum, for the purpose of promoting a National Portrait Exhibition. The Earl of

Derby presided, and amongst others present were Earl Granville, the Duke of Buccleuch, Lord Houghton, the Earl of Clarendon, Lord Taunton, Viscount Sydney, the Marquis of Lansdowne, the Dean of Windsor, Messrs. J. P. Knight, R.A., E. A. Bowring, C.B., J. Spedding, T. D. Hardy, G. Scharf, R. Redgrave, R.A., Rev. Canon Brock, Henry Cole, C.B., &c.

LORD DERBY, upon taking the chair, explained how it was that he occupied that position. The fact was that some time ago, before the Miniature Exhibition was opened, Mr. Redgrave called upon him with reference to any contribution which he might be able to offer, and in the course of conversation he (the noble lord) suggested an idea, which had occurred to him several years ago, which he thought would be of great interest, viz., an exhibition of a chronologically-arranged series of national portraits of historical characters. Mr. Redgrave adopted the suggestion, and reported the conversation to the Committee of Council on Education. That committee took the matter up, and requested him to put down the substance of the propositions which he had ventured to submit. In consequence of that he wrote a letter, extracts from which had been circulated, in which he explained the views he held. He heard nothing more of the matter until he received a printed paper, giving an extract from his letter, signifying the approval of the Committee of Council on Education; and in the list of those noblemen and gentlemen favourable, his name was inserted as president. This certainly took him by surprise, but he felt that he could not decline. They were not there for the purpose of passing any resolutions, but as a committee of advice. The object was to form a collection of portraits—probably beginning about the middle of the fifteenth century, and coming down to a very recent period. These portraits, he thought, should be arranged in chronological order. Not only would this give them a most interesting exhibition of great historical men, royal personages, statesmen, warriors, men of letters, &c., but also an opportunity of tracing the progress of British art during that period, and of studying the works of such men as Holbein, Vandyck, Lely, Kneller, Gainsborough, Romney, Lawrence, Hudson, and others. He thought that to the students of history, as well as to the general public, such an exhibition would be of the greatest possible interest. It was a question to be settled by circumstances whether the exhibition should be for two or three years. That would depend upon the number of contributions and the space at their disposal. It was very important that they should consider the best means of addressing the proprietors of the numerous portraits scattered throughout the country. Mr. Samuel Redgrave, who had been so successful with regard to the Miniature Exhibition, had kindly undertaken the necessary correspondence; and it was proposed that the exhibition should take place in the arcade which served as refreshment-rooms during the Exhibition of 1862. There were high side windows, and, having a north light, the place was not subject to an inconvenient glare. Within the last half hour Lord Granville, Mr. Cole, and himself, visited the place. On one side was a blank wall, and on the other a series of windows, divided by bays. It was proposed to have a passage on the window side, and have screens at intervals of 18 or 20 feet, so as to afford more space. There would be a side light upon all the pictures except those occupying the bottom of the bays. These would be subject to the disadvantage of having the light opposite to them. They had calculated that if they gave each picture 24 square feet of room, there would be space for 800 portraits. There would be three entrances—one in the Exhibition-road, one in the Prince Albert-road, and another from the Horticultural-gardens. It was proposed to open the exhibition in April, 1866, and of course it would depend upon the number of portraits how many exhibitions there would be. If they had three exhibitions he thought they should begin with the earliest time, and so come down to the present; if they had only two, that

the first period should come down to 1688, and the second to the present time. He would recommend that the pictures should be distributed rather sparsely, and not crowded together. With regard to the promises of support, he had communications from several, and had received great encouragement. The moment the proposal took a definite form, he thought it desirable and respectful to her Majesty that she should be consulted, and that if possible they should obtain the valuable assistance of her approval and co-operation. He had therefore communicated with General Grey, who in his reply stated that her Majesty desired him to say that the proposal received her warm approval, and that she would be happy to assist in furthering the object; whatever her Majesty could do in contributing portraits from the Royal collections would be done. General Grey added that with respect to the collection at Windsor there might be some difficulty, as her Majesty resided there so much; but still it was very likely that something might be done even there. At Buckingham Palace there would be no difficulty. The letter concluded by saying that the proposal received her Majesty's best sanction. He (the noble lord) congratulated them upon this, as they could not begin under more favourable auspices. Lord Exeter had promised to do what he could; so had the Duke of Wellington.

EARL GRANVILLE considered that they were most fortunate in having Lord Derby as President, and thought they ought to thank him for his valuable suggestion.

MR. SCHARF suggested that they should take three different classes of persons instead of the chronological order—say royal personages first, then warriors, &c., and, thirdly, men of letters, or some such order.

LORD DERBY thought the chronological order would be preferable to a division like that suggested by Mr. Scharf, as it would be more interesting and instructive. There was one question which he should like Mr. Scharf to answer, as he was the representative of the National Portrait Gallery. He should like to know how far they (the National Portrait Company), and other public bodies, would be justified in contributing from their own stores. How far, for instance, the trustees of the British Museum would feel themselves at liberty to assist. There was the Society of Antiquaries, again; how far would they be willing or able to contribute? In Downing-street there were apartments appropriated to the use of the Prime Minister, and in those rooms were portraits of past Prime Ministers arranged in successive order. Of course they would be very valuable if the Prime Minister would consent to their temporary removal.

EARL GRANVILLE agreed with the noble lord that it would be best to have a chronological arrangement. It was important to know what the action of the public bodies, such as the British Museum, would be.

MR. SCHARF was certainly not entitled to speak authoritatively on the part of the authorities of the National Portrait Gallery; but when he had the pleasure of submitting to them the proposal of this committee, they at once expressed their cordial interest, and he thought they would do all in their power to promote the proposal.

THE EARL OF CLARENDON agreed with Lord Derby that the best arrangement would be that of chronological order. The pictures previous to 1688 would be most interesting, and the pictures which he had should be at the disposal of the committee.

LORD TAUNTON thought it was important that the proprietors of pictures should know, if possible, how long their portraits would be kept.

THE EARL OF DERBY said four or five months—April, May, June, and July—to be returned in August. What he thought was, that in April, 1866, there should be an exhibition of portraits coming down to the time of Charles II., or the Revolution; these pictures to be returned in August; and then, in 1867, an exhibition of those subsequent. If there were enough pictures for three exhibitions, then there would be another in 1868.

Lord TAUNTON suggested that busts should be included.

Mr. COLE stated that the building in which it was proposed to put the portraits would be thoroughly dry, heated by hot water, and guarded day and night. Letters had been received from the following, expressive of their cordial sympathy, and promising assistance:—The Duke of Buccleuch, Duke of Devonshire, Duke of Marlborough, Duke of Wellington, Duke of Cleveland, Marquis of Lansdowne, Lord Brownlow, Lord Spencer, Lord Claremont, Lord Sydney, Lord De L'Isle and Dudley, Sir Robert Peel, Mr. H. Hawkins, Mr. John Murray, the Dean of Christchurch, and others.

The Earl of DERBY said they had received between eighty and ninety letters of assent, and only two or three of dissent.

Earl GRANVILLE then proposed the best thanks of the meeting to the Earl of Derby for his kindness in taking the chair, and giving them the suggestions.

The resolution was at once adopted; and the noble chairman having thanked the meeting, the proceedings terminated.

## Manufactures.

PORTUGUESE INTERNATIONAL EXHIBITION. — Arrivals from Oporto state that the Crystal Palace building is completed, and the annexes in an advanced state. The committee have, however, some intention of deferring the opening from August to September, in consequence of the very hot weather which prevails in August. The European countries are all filling up readily the space allotted them, and Great Britain will make a very fine display of her arts and manufactures. Messrs. Ransomes and Sims, of Ipswich, propose to fill the large space of 2,100 feet with Fowler's steam plough, steam threshing-machines, and various agricultural implements. Among the exhibitors of machinery, &c., are the Reading Iron Company, Messrs. Gwynne and Co., the Economic Permanent Way Company, N. Mills and Co., Birmingham. Tools and implements, &c., are also well represented by the Sheffield and Birmingham houses. In glass and pottery, among other exhibitors, are Messrs. Harper and Moore, of Stourbridge; Hope and Carter, Burslem; Maw and Co., Benthall Works, near Burslem; the Hill Pottery Company, Burslem. Messrs. Silver and Co. send furniture, portmanteaus, clothing, &c. Merryweather and Sons, one of their steam fire engines. Carriages are represented by Hooper and Co., and Thrupp and Maberley, of London; Storey, of Nottingham, and others. Textiles are represented in woollens by Joseph Craven and Co., of Bradford, and others; Livers, by Guyonet and Co., and Johnson and Co., of Belfast; Irish poplins, by Pir Brothers and Co., of Dublin; while Dodge, Skill, and Co., and others, send India-rubber goods.

COST OF IRON PLATING FOR SHIPS.—A correspondent, writing from Toulon, says that thirty-six plates for the armour of the *Taureau*, described as of *fer aciéré* and twelve centimètres, equal to  $4\frac{1}{2}$  inches English, in thickness, which have just been delivered at the arsenal of the Mourillon, cost 80,341 francs, and only represent about one-tenth of the whole of the armour of the vessel in question. He adds that the plating of the frigates of the type of the *Gloire* and *Provence* costs, on an average, 800,000 francs, or £32,000. In addition to this he says that, considering the power of the enormous guns which are being produced on all hands, the Imperial government has decided on using plates eight inches in thickness, and that the first application of such armour will be to the *Marengo*, which is now building at Toulon.

## Commerce.

SHARK, RAY, AND DOG FISH.—M. Duméril has recently made a communication to the Acclimatisation Society of

Paris respecting the amount of products derived from these three fish, either for alimentary or industrial purposes, in which it is said, amongst other things, that the Hindoos sent during one year to the Bombay markets, for importation, no less than 229,240 kilogrammes, or 229 tons of fins of the white shark, taken off the east coast of Africa, the Malabar coast, and in the Red Sea. The quantity of dog-fish fins sent to China annually is said to reach on an average seventy tons, and the value is estimated at nearly fifty thousand pounds sterling. The amount certainly seems large for a portion of a fish which Europeans regard with so little favour.

THE TEA TRADE.—Messrs. Travers' *Circular*, of July 22nd, says:—The elections are now nearly over, but the excitement attending them has not been favourable to business, and it is probable that some weeks may yet elapse before this has entirely subsided; at present there seems to be little likelihood of any immediate change for the better. It would seem that the elections have affected this market more than that for any other article of produce; indeed the trade for tea appears to be particularly sensitive to the influence of passing events, and the article itself seems to be still regarded more as a luxury than as a necessary of life. It is not easy to estimate the effect which any general out door excitement, accompanied as it usually is by the free use of other stimulants, has upon the consumption of tea, but it must be considerable enough to diminish for the time the sales made by grocers, and as a consequence, the necessity for their laying in fresh supplies. On the whole, although the elections may have injured for the time the business of the regular trader, it must not be forgotten that by finding temporary employment and remuneration for many persons who have no regular income, large sums of money are circulated, and the power to purchase necessities and luxuries is in consequence increased, so that there is a fair prospect of the loss being made up by subsequent larger sales. Meanwhile demand is still deferred, and it seems likely that its increase will be spread over a longer period, and be much more gradual than was at first anticipated. Even those who were the most sanguine as to the effect of the reduction must, by this time, be aware that its results are to be traced rather in steady augmentation of deliveries and a greater equality of value than in excited markets and speculative prices. The simultaneous rush which was predicted might have occurred had trade stocks been low, and had prices continued moderate, but as the very reverse of this was the case, there was no necessity and little temptation to purchase; everybody in consequence held off, and time was afforded for the excitement to cool down. As regards supply, the news brought by the last mail from China is on the whole of a satisfactory character, and seems to prove that no scarcity need be apprehended. It is true that the rebels are still in force in some of the tea districts, but their vicinity appears to exercise wonderfully little influence, and to increase rather than to diminish the prospects of an abundant supply. The opening price having also been higher than it was last year, manufacturers will be encouraged to push forward large quantities from the later crops, and it seems probable that the shipments of the present season will not be below the average. As regards quality, the news brought by the mail is not so satisfactory. So far as it was possible to judge from the first samples of the new crop received at Foo Chow, all the worst faults of last season's shipments appear to have been repeated, if not exaggerated. This is no doubt owing to hasty preparation, partly caused, it may be, by the proximity of the rebels, and partly by a desire to reach the market early, and so to obtain a higher price. The importance of India as a competitor for the supply of this market seems as yet to be scarcely recognized in China, and even to be totally ignored; but those who ship from the latter country may rest assured that unless the quality of their imports improves, and comes up to the standard of three years ago,

they will be left behind in the race, as fine tea will, under the new rate of duty, be more in demand than ever. Production is extending so rapidly in India, under the influence of European skill and energy, that the exceptional prices at present paid for its teas cannot long be maintained, and ere many years have passed the two competitors will meet on equal terms in this market, where, with the strict justice that is inevitably awarded in all large markets in valuations and sales, the preference will of course be given to the tea which combines the requisites of fine flavour and great strength.

### Colonies.

AN EXHIBITION OF COLONIAL GEMS came off in Melbourne in May last. Diamonds from the Ovens River, near Beechworth, rubies, opals, garnets, sapphires, amethysts, cut and in the rough, from various parts of the colony, were on view, and excited much interest among miners and others. There can be little doubt that many thousands of precious stones have been thrown away among the "tailings" of wash-dirt and crushed stuff by reason of mining eyes not yet having become educated to the habit of recognizing and distinguishing one stone from another in its natural state.

THE COLONIES AND THE PARIS EXHIBITION.—Already the British colonies are beginning to take action in the matter of the Paris International Exhibition for 1867. A proportionably larger display of colonial products has been made at the Dublin Exhibition, than at any former exhibition, speaking relatively as regards space, for nearly one half of our colonies were represented there to a greater or less extent. The Australian colonies, Canada, and British Guiana, and other of our principal possessions were represented at the last Paris exhibition, and now a number of other colonies will take part in the exhibition, the desire to bring their various indigenous resources before the European world being strong. The immense indirect advantages flowing from these exhibitions are so palpable that no amount of eulogy devoted to them, however great, can be deemed thrown away. From Victoria we hear that a movement is already being made in preparation for the Paris Exhibition. New South Wales, Queensland, and Tasmania are sure to take part, and New Zealand and South Australia will also see the policy of taking action. The colony of Natal proposes to ask a vote of its Legislature of two or three thousand pounds, to make a noble exhibition of its various resources. It is proposed to get made up articles of utility or ornament, manufactured from colonial products, so that the raw material may be shown side by side with the manufactured article. Natal made a very creditable display of her products at the last London, and the present Dublin exhibitions, and will far outstrip them at the great Paris gathering.

WATER SUPPLY IN THE DARLING DISTRICT, NEW SOUTH WALES.—It may now be safely asserted that well-sinking in the country to the north-west of the Darling has not proved a failure, as was some time since reported. Some attempts may have failed, but water has been obtained of good quality and in large quantities in various parts of the trans-Darling province, which consist, principally, as far north as the 29th parallel of latitude, of excellent sheep country. From the Barrier Ranges across to the Mount Searle Ranges (the "Far North" of the South Australians), a large number of wells have been sunk with great success. In the "Far North" five "runs" out of six are supplied entirely by means of wells. The depths vary from 20 to 120 feet, averaging about 60 feet, with an abundance of water, on which stock thrive well.

CUSTOMS DUTIES IN NEW SOUTH WALES.—The much vexed question of the Customs duties on the River Murray has at length been amicably settled. For several years past the Government of New South Wales have lost the duties to which they were entitled on goods brought across the River Murray from Victoria, the Government

of that colony having persistently refused to enter into any arrangement for their collection. One consequence of that refusal was the establishment last year of Custom-houses on the border, which proved a source of serious loss and annoyance to the people on both sides of the river, as well as a great interruption to the intercolonial trade. Correspondence on the subject was re-opened between the two Governments, and it appears that the Melbourne Ministers admitted that New South Wales was entitled to the duties payable on goods consumed within her territory; and that an agreement, to last for six years, was entered into, under which the right of levying duties on the Murray was to be farmed by Victoria from New South Wales for an annual sum to be paid by the former in consideration of all duties to which this colony might be entitled, upon goods imported into it by way of the River Murray. The amount to which New South Wales should be proved to be entitled was to be subject to a charge of 5 per cent. for the cost of collection. What the annual worth of these border duties is has hitherto been only guessed at, and the conjecture has varied from fifty to a hundred thousand pounds. The real amount will now be accurately determined.

### Publications Issued.

THE BREWERS' JOURNAL.—(No. 1, July 15th, 1865.)—Of this publication the first number has just appeared, and is presented as a supplement to the *Wine Trade Review*. In their preliminary statement the proprietors say:—"It is our intention to provide thoroughly reliable intelligence on passing occurrences affecting the trade. These accounts will be consistently brief, and will include much exclusive information of great importance which our peculiar position enables us to obtain. Disputed matters will be thoroughly sifted, and all *ex parte* statements avoided. Our market reports and statistics will embrace all that the brewer, malster, hop merchant, grain dealer, agent, or commission-man can require. The statistics will be carefully compiled from the best sources, and will be so condensed as not to confuse the eye and understanding with repetition of figures. All the parliamentary Acts and statistical returns will receive punctual attention, and be so stripped of their official language as to make them intelligible at the first glance. Under the head of 'Notes of New Inventions' all new machinery, appliances, and processes, will be examined. No inducement shall turn us from the course we have adopted with our other journal—that of deciding in an impartial manner in cases where our opinion is solicited, and we feel in a position to give it. Our readers may rest assured that we shall never hazard an opinion. Where opportunity does not exist for the practical testing of a new invention, we shall confine our remarks to a mere description—with drawings if necessary—and the advantages claimed for it by the owner. The most useful among new patents will be brought before our readers, and a record kept of the various improvements from time to time introduced into our principal establishments. A column will be reserved for 'Correspondence' and a fair portion of our space will be set aside for free discussion, in proper terms, of special questions. We cordially invite this correspondence. Our 'Price Current' will contain the latest changes in the London market before the publication of each number. The various special growths of hops will be distinguished, and no pains will be spared to render the figures correctly. 'Odd Items' will be a column devoted to the collection of small facts and rumours. Business changes, stoppages, failures, meetings of creditors, law notices, and the opening of new businesses, will receive particular attention; while scraps of trade news contributed by our subscribers will here find a place. In our 'Reviews' all new works bearing on the subjects upon which we treat will be fully noticed."

## Forthcoming Publications.

**FIRES, FIRE-ENGINES, AND FIRE-BRIGADES**, with a History of Manual and Steam Fire-Engines, their Use and Management; Hints for the Formation of Fire Brigades and Remarks on Fireproof Buildings, the Preservation of Life from Fire, and the Volunteer and Paid Systems. Octavo. By Charles F. T. Young, C.E. (*Lockwood and Co.*)

## Notes.

**RAILWAYS IN FRANCE.**—It appears, by the returns published by the Minister of Public Works, that the total length of railways authorised between the years 1823 and 1850 was 3,525 kilometres; between the latter year and 1860, 11,390; and from the last date to December, 1864, 5,067 kilometres, making a total of 19,982 kilometres (a kilometre being rather more than six-tenths of a mile), very nearly 12,000 English miles. In addition to this total, more than 900 kilometres have been decreed, and are about to be carried into execution. The extent of lines actually in work at the present moment is a little more than 13,000 kilometres, or 7,800 English miles, or rather less than two-thirds of the entire amount decreed.

**RAILWAYS AND TELEGRAPHS IN RUSSIA.**—The Russian Government is actively engaged in extending its system of railways and telegraphs. A railway is now being constructed to connect the Lemberg line with Odessa, and another from Tchernovitz to Galatz on the Danube. The State has recently decided on the construction of another line from Kremenchong and Balta, in connection with the trunk line from Odessa to Kharkof. The line from Dunabour to Vitebsk is being carried out, and the company is bound to complete the work as far as Polotzk by November next year, and to open the whole line within twelve months more from that date. The necessary capital has just been raised for the formation of a railroad from Posen to Warsaw. The grand undertaking of connecting Russia with America by means of the telegraph, is being carried out under a treaty between the Imperial Government and the American Western Union Telegraph Company. This projected line is to pass through Nicolaief, Behring's Straits, the Russian possessions in America, and British Columbia, to St. Francisco, where it will be connected with the telegraphic system of the United States. The capital of the company is fixed at ten millions of dollars, of which nearly eight millions and a half are said to be already subscribed. The line is to be finished in five years, under forfeiture of the concession of the company, which is otherwise to last for thirty three years. Another important scheme is the continuation of the Prussian line of telegraph from Kiachta on the Tartar frontier, to Peking, and a director of the Russian telegraphs has been for a long time in communication with the Chinese government at Peking on the subject.

## Patents.

*From Commissioners of Patents Journal, July 21st.*

### GRANTS OF PROVISIONAL PROTECTION.

Anemograph—1839—S. B. Howlett.  
Artificial light—1809—I. Baggy.  
Breach-loading ordnance, carriages for—1801—F. A. Wilson.  
Cast steel—1813—R. A. Brooman.  
Clothes, washing, &c.—1827—H. Fearnley and C. Smith.  
Coal dust, combining into lumps—1718—H. G. Fairburn.  
Colouring, blue and violet—1585—E. T. Hughes.  
Copper and nickel ores—1831—H. A. Dufrené.  
Cotton, spinning and doubling—1391—C. Bradley.  
Croquet, &c., marking progress in—1829—J. Soutter and T. Christie.  
Draught beer—1781—T. S. Prideaux.  
Fire arms—1805—R. Green and J. W. Heinke.  
Fountains—1823—F. Taylor.

Gases from aqueous vapour—1841—H. Blair.  
Gas-generator, portable pocket—1795—A. F. Morelle.  
Grease from soap suds, manufacturing—1797—I. Peel and W. Hargreaves.  
Guns, training—1799—H. D. P. Cunningham.  
Harmoniums, &c.—1783—J. H. Smith.  
Iron—1793—J. M. Macrum.  
Iron safes, &c., preventing forcing of—1657—J. Parrish, C. Thatcher, and T. Glasscock.  
Ivory and woods, imitation of—1682—M. D. Rosenthal and S. Gradenwitz.  
Oxygen, obtaining—1833—H. A. Dufrené.  
Paints—1807—G. Fentiman.  
Paper hangings—1243—G. Josse.  
Photographic agency, production of printing surfaces by—1791—J. W. Swan.  
Pianofortes—1623—G. E. Way.  
Potash and soda, sulphates and carbonates of—1785—C. F. Claus.  
Pulping and compressing machine—1703—C. Worsam.  
Railway and other springs, testing—1374—J. Mitchell and G. Tilford.  
Reaping and mowing machines—1815—J. Byford.  
Sewing machines, regulating—1835—B. Fothergill.  
Ships and vessels—1817—C. O. Papengouth.  
Signals on railway trains, communicating—1699—J. Nugent.  
Spinning, weaving, and knitting machines—1440—H. E. Newton.  
Steam carriages and adapting wheels for common roads to railways—1821—R. A. Brooman.  
Tin and terne plates—1843—J. Saunders and J. Piper.  
Trousers, "making up" of—1825—J. Jones.  
Tucks and pleats, marking width of—1811—G. B. Woodruff.  
Turntables—1681—C. Ravelli.  
Vessels—964—J. Bethell.  
Weaving, looms for—1803—J. Bullough.  
Wood, turning and cutting—1773—J. Braithwaite.  
Woollen or cotton cardings, rubbing or rolling—1619—T. Rothwell.

### INVENTION WITH COMPLETE SPECIFICATION FILED.

Diving apparatus—1837—T. C. McKeen.  
Manuscripts, &c., copying—1846—H. A. Colleville.  
Tobacco, utilizing waste of—1844—G. C. Collyer and C. L. Roberts.  
Vessels, &c., raising—1838—T. C. McKeen.

*From Commissioners of Patents Journal, July 25th.*

### PATENTS SEALED.

202. B. King.	295. J. H. Johnson.
215. S. L. Fuller, A. Fuller, and C. Martin.	297. T. Routledge.
226. A. A. Croll.	303. M. Blank.
233. J. E. Massey.	304. W. Clark.
237. J. Hind.	321. C. R. Markham.
238. R. Helsham.	322. J. Booth.
243. J. Twibill.	336. H. B. Barlow.
246. G. Haseltine.	347. A. A. Larmuth.
249. V. Burq.	394. E. J. Hill.
253. W. Clark.	469. J. Graham.
271. M. Henry.	507. S. Whitfield.
313. E. Hottin.	509. G. Haseltine.
739. J. Seaman.	570. S. Whitfield.
1368. T. Fauchaux.	913. A. V. Newton.
252. J. Raines.	914. A. V. Newton.
254. E. Blakeslee.	973. K. Maynard.
256. E. T. Hughes.	1082. J. Todd.
281. W. Teall and A. Naylor.	1185. W. E. Newton.
262. J. Gibson.	1371. W. Manwaring.
264. G. Carter.	1380. E. A. Raymond.
293. J. Maynes.	1549. R. A. Brooman.

### PATENTS ON WHICH THE STAMP DUTY OF £50 HAS BEEN PAID.

2044. J. Dickson.	2108. W. Clark.
2056. R. A. Brooman.	2121. T. Sagor and J. Roeliff.
2057. C. A. Day and T. Summers.	2175. A. V. Newton.
2051. J. Willcock.	2176. W. E. Newton.
2088. T. King.	2096. A. Vignon.
2104. H. Rawson and F. Staples.	2099. R. Bell.
2147. A. Boyle and T. Warwick.	2103. W. Clissold.
2097. W. Clark.	2110. H. A. Jowett.

### PATENTS ON WHICH THE STAMP DUTY OF £100 HAS BEEN PAID.

1764. A. V. Newton.	1656. J. B. P. A. Thierry.
1674. D. Adamson.	1677. J. Cooke.
1679. J. Taylor and J. Nimmo.	

## Registered Designs.

A Ladies' Cart—July 21—4731—J. Castle, Newark-upon-Trent.  
Hardy's Printer's Hand-Press, double-acting Inking Roller—July 24—4732—A. Bell, 85, Gray's-inn-road.  
Conical Roller, Blind Ends, Blind Boxes, and Fittings—July 25—4733—T. H. P. Dennis, Chelmsford, Essex.  
Waist Buckle—July 25th—4734—R. and J. Walsham, Warstone Works, Warstone-lane, Birmingham.